

T H E E R M I N I A

PATRICIA VAN NESS

TEXT BY

TORQUATO TASSO

FROM

GERUSALEMME LIBERATA

TRANSLATION BY RALPH NASH

1 9 9 7

T H E E R M I N I A

PATRICIA VAN NESS

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T O R Q U A T O T A S S O

FROM

G E R U S A L E M M E L I B E R A T A

T R A N S L A T I O N B Y R A L P H N A S H

Scored for Soprano and Harpsichord  
Five movements

Dedicated to Ellen Hargis and Peter Sykes

1 9 9 7

THE ERMINIA (*from Canto Nineteen*)

Text by TORQUATO TASSO from *Gerusalemme Liberata*

Translation by Ralph Nash (request permission for performances or recordings from publisher)

105

e in lui verso d'inessicabil vena  
lacrime e voce di sospiri mista:  
"In che misero punto or qui mi mena  
fortuna? a che veduta amara e trista?  
Dopo gran tempo i' ti ritrovo a pena,  
Tancredi, e ti riveggio e non son vista:  
vista non son da te benche presente,  
e trovando ti perdo eternamente.

And poured out over him tears from an inexhaustible  
spring, and speech mingled with sobbing:

"Now in what wretched hour does Fortune bring me  
here? to what sad and bitter spectacle? After so  
long a time, with much ado, I find you,  
Tandred, and I see you again, and am not seen. I am  
not seen by you though I am with you; and finding  
you I am losing you forever.

106

"Misera! non credea ch'a gli occhi miei  
potessi in alcun tempo esser noioso.  
Or cieca farmi volentier torrei  
per non vederti, e riguardar non oso.  
Oime, de' lumi gia si dolci e rei  
Ov'e la fiamma? ov'e il bel raggio ascoso?  
de le fiorite guancie' il bel vermiglio  
ov'e fuggito? ov'e il seren del ciglio?"

"Wretched me! I had not thought that you could  
ever be troublesome to my eyes.

Now would I readily choose to blind myself to  
keep from seeing you, and dare not look.

Ay me, where now is the brilliance of those eyes so  
lovely once, so cruel? where is the proud gleam hidden?  
the beautiful crimson of your blooming cheeks,  
where is it fled? where is the serenity of your brow?

107

"Ma che?  
squallido e scuro anco mi piaci.  
Anima bella, se quinci entro gire,  
s'odi il mio pianto, a le mie voglie audaci  
perdona il furto e 'l temerario ardire:  
da le pallide labra i freddi baci,  
che piu caldi sperai, vuo' pur rapire;  
parte torro di sue ragioni a morte,  
baciando queste labra essanguì e smorte.

"But to what purpose?

Though pale and overcast, yet would you satisfy me.  
Lovely soul, if you be there within,  
if you hear my plaint, pardon my bold desires  
their theft and audacious daring.

From the pale lips I mean to pluck even yet  
the cold kisses that I hoped to have with more heat.  
I shall take from death a part of his rights in you,  
kissing these bloodless lips and pale.

109

"Raccogli tu l'anima mia segauce,  
drizzala tu dove la tua se 'n gio."  
Cosi parla gemendo, e si disface  
quasi per gli occhi, e par conversa in rio.  
Rivenne quegli a quell'umor vivace  
e le languide labra alquanto aprio:  
apri le labra e con le luci chiuse  
un suo sospir con que' di lei confuse.

"Receive my soul that follows,  
give it direction wherever yours has gone."

Thus she speaks, sobbing, and is as it were  
dissolved through her eyes and seems turned into a river.  
With that refreshing dew he came to himself  
and somewhat parted his languid lips:  
he parted his lips and with eyes still closed  
he mingled one of his signs with those of hers.

110

Sente la donna il cavalier che geme,  
e forza e pur che si conforti alquanto:  
"Apri gli occhi, Tancredi, a queste estreme  
essequie," grida, "ch'io ti fo co 'l pianto;  
riguarda me che vuo' venirme insieme  
la lunga strada e vuo' morirte a canto.  
Riguarda me, non te 'n fuggir si presto:  
l'ultimo don ch'io ti dimando e questo."

The lady hears how the knight groans,  
and must perforce be somewhat heartened by it.


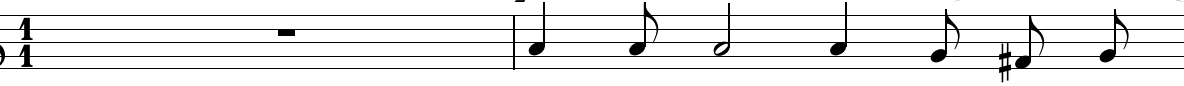
"Open your eyes, Tandred (she cries) for these last  
obsequies that I make you with my grieving.  
Look upon me, how I wish to travel the long road  
with you and to die at your side.  
Look upon me; be not so quick to flee.  
This is the last gift that I ask of you."

# Erminia I (Canto 19, 105)

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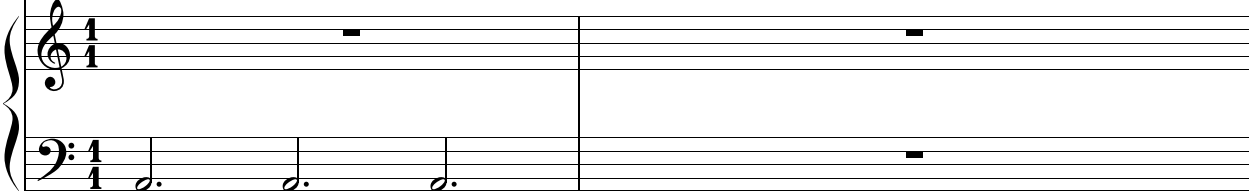
*note values are approximate*

**Soprano Voice**

1  2 

e in lu - i ver -

**Harpichord**



*use figured bass (all 3/5/8 except where indicated)*

**Sop.**

3  4 

so d'i - nes - si - ca - bil ve - na

**Hpschd.**



**Sop.**


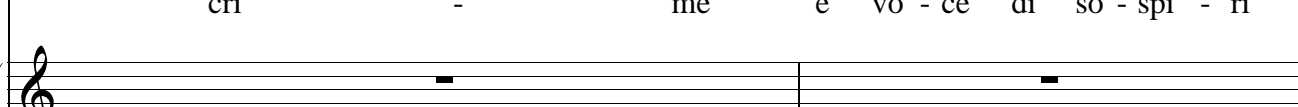
5 

la -

**Hpschd.**

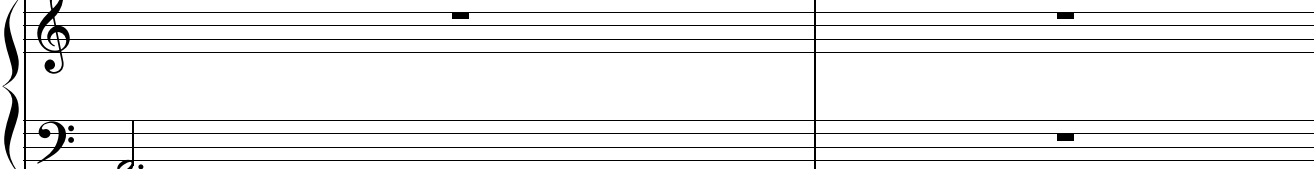


**Sop.**

6  7 

cri - me e vo - ce di so - spi - ri

**Hpschd.**



# Erminia I (Canto 19, 105)/Pg.2

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Sop. 8 9  
mi - sta, "in che mi - se - ro pun - to or qui mi

Hpschd.

Sop. 10  
me - na for - tu - no?

Hpschd.

Sop. 11 12  
a che ve - du - ta a - ma - ra e tri - sta?

Hpschd.

Sop. 13  
Do - po gran tem - po i' ti ri -

Hpschd.

# Erminia I (Canto 19, 105)/Pg.3

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Sop. 14 tro - vo a pe - na Tan 15 - cre - di Tan 16 - cre - di

Hpschd.

Sop. 17 e ti re - ve - ggi - o e non 3 son vi -

Hpschd.

Sop. 18 sta, 19 vi - sta non son da te ben - che pre - sen - te, 20

Hpschd.

Sop. 21 e tro - van

Hpschd.

# Erminia I (Canto 19, 105)/Pg.4

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Sop. <sup>22</sup> do ti per

Hpschd.

Sop. <sup>23</sup> do <sup>24</sup> e - ter - na - men

Hpschd.

Sop. <sup>25</sup> te. <sup>26</sup> <sup>27</sup>

Hpschd.

Sop.

Hpschd.

# Erminia II (Canto 19, 106)

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In One (dotted half = 36)

1 2 3 4 5 6

Soprano Voice

Harpischord

Mi - se-ra non cre - de - a

7 8 9 10 11

Sop.

Hpschd.

ch'a gli'oc-chi mie - i po - tes-si'in al - cun tem - po es-ser noi - o -

(figured bass here to end)

12 13 14 15 16 17

Sop.

Hpschd.

so. Or cie - ca far-mi vo-len-tier tor -

18 19 20 21 22 23

Sop.

Hpschd.

re - i per non ve - der - ti e ri - guar - dar non



# Erminia II (Canto 19, 106)/Pg.2

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Sop. 24 25 26 27 28 29

o - so. Oi - me de' lu - mi gia si

Hpschd.

Sop. 30 31 32 33 34

dol - cie rei ov - 'e la fiam - ma? ov - 'e il bel rag - gio a -

Hpschd.

6/3 7/4

Sop. 35 36 37 38 39 40 41

sco - so? de le fio ri - te guan - cie il bel ver -

Hpschd.

6/4

Sop. 42 43 44 45 46 47 48

mi - glio ov - 'e fug - gi - to? ov - 'e il

Hpschd.

8/5

# Erminia II (Canto 19, 106)/Pg.3

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49 50 51 52 53 54

Sop. se - ren, se - ren del ci - gli-o?

Hpschd. 8/4 8/3 8/2 8/5

55 56 57 58 59 60

Sop.

Hpschd. 8/4 8/3 8/2

61 62 63 64 65 66 67

Sop.

Hpschd. 6/4 6/3

68 69 70

Sop. Ma che?

Hpschd.

# Erminia III (Canto 19, 107)

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Soprano Voice

1 2

Squal - li do e scu - ro an - co mi pi - a - ci.

Harpsichord

8/5/3

(use figured bass here to end (all 8/5/3 ))

Detailed description: This system contains the first two measures of the piece. The Soprano Voice part is in 4/4 time, starting with a quarter rest in measure 1 and a quarter note in measure 2. The Harpsichord part has a treble clef with a whole rest in both measures and a bass clef with a bass line starting on G4 in measure 1 and F4 in measure 2. The lyrics are 'Squal - li do e scu - ro an - co mi pi - a - ci.'

Sop.

3 4 5

A - ni - ma bel - la, se quin-ci

Hpschd.

Detailed description: This system contains measures 3 through 5. The Soprano Voice part has a melodic line with a slur over measures 3-5. Measure 3 has a quarter note 'A', followed by a dotted quarter note, an eighth note, and a quarter note. Measure 4 has a triplet of eighth notes, followed by a quarter note. Measure 5 has a quarter note, an eighth note, and a quarter note. The Harpsichord part has a treble clef with whole rests in measures 3 and 4, and a bass clef with a whole note in measure 5. The lyrics are 'A - ni - ma bel - la, se quin-ci'.

Sop.

6 7 8

en - tro gi - re, s'o-di il

Hpschd.

Detailed description: This system contains measures 6 through 8. The Soprano Voice part has a melodic line with a slur over measures 6-8. Measure 6 has a quarter note 'en', followed by a dotted quarter note, an eighth note, and a quarter note. Measure 7 has a quarter note, an eighth note, and a quarter note. Measure 8 has a quarter note, an eighth note, and a quarter note. The Harpsichord part has a treble clef with whole rests in measures 6 and 7, and a bass clef with a whole note in measure 8. The lyrics are 'en - tro gi - re, s'o-di il'.

Sop.

9 10 11

mi - o pian - to, a le mie

Hpschd.

Detailed description: This system contains measures 9 through 11. The Soprano Voice part has a melodic line with a slur over measures 9-11. Measure 9 has a quarter note 'mi', followed by a dotted quarter note, an eighth note, and a quarter note. Measure 10 has a quarter note, an eighth note, and a quarter note. Measure 11 has a quarter note, an eighth note, and a quarter note. The Harpsichord part has a treble clef with whole rests in measures 9 and 10, and a bass clef with a whole note in measure 11. The lyrics are 'mi - o pian - to, a le mie'.

# Erminia III (Canto 19, 107)/Pg.2

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Sop. 12 vo-glie au - da - ci per - do - na per-do -

Hpschd.

Sop. 14 na il fur - to e'l te - me - ra - rio ar - di -

Hpschd.

Sop. 19 re: da le pal - li-da la-bra i fred-di ba - ci,

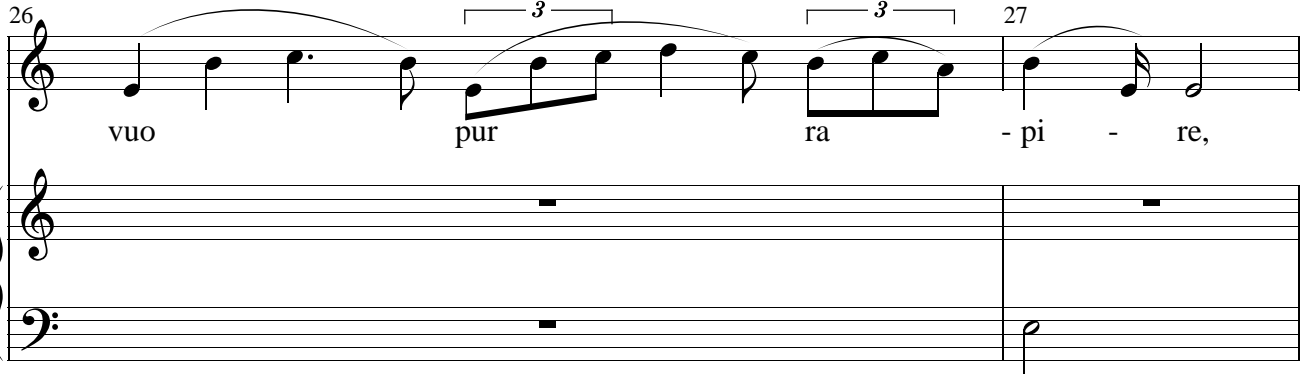
Hpschd.

Sop. 24 che piu ca - di spe - ra - i,

Hpschd.

# Erminia III (Canto 19, 107)/Pg.3

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Sop. 26 

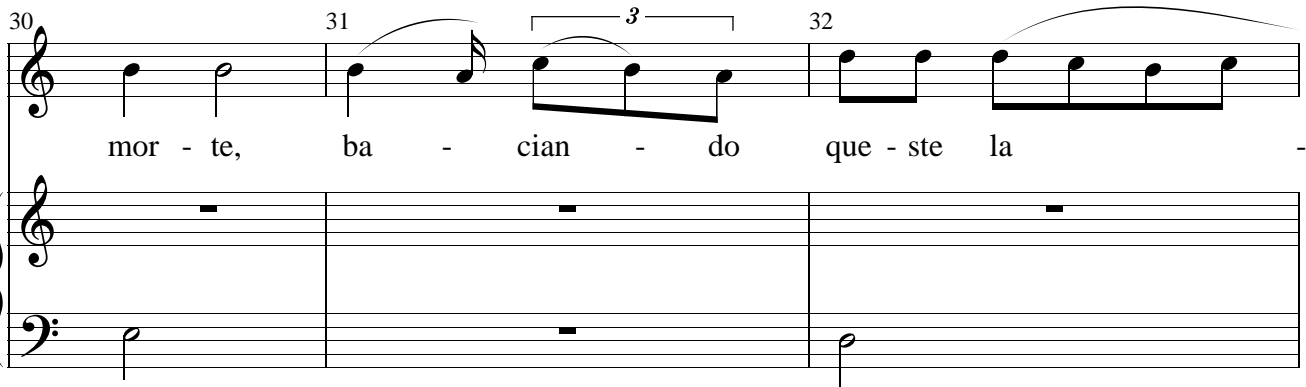
vuo pur ra - pi - re,

Hpschd.

Sop. 28 

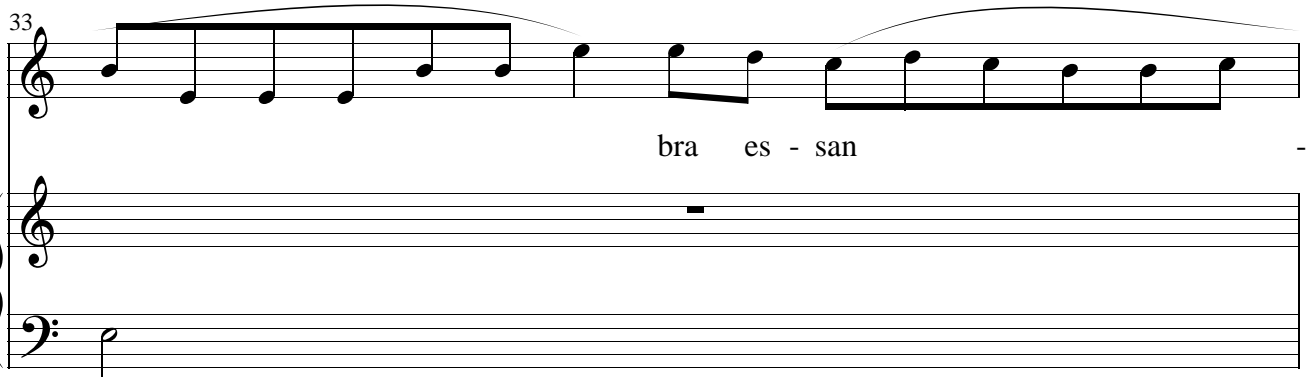
par - te tor - ro di sue ra - gio - ni a

Hpschd.

Sop. 30 

mor - te, ba - cian - do que - ste la

Hpschd.

Sop. 33 

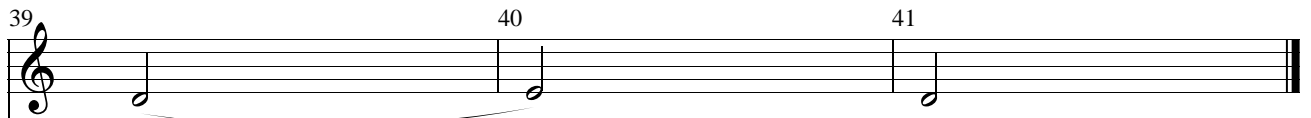
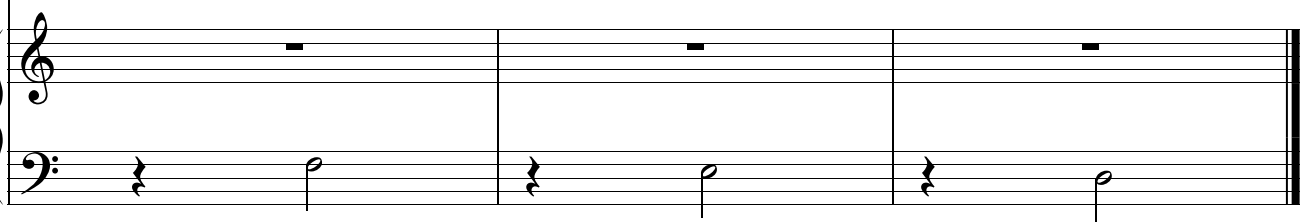
bra es - san

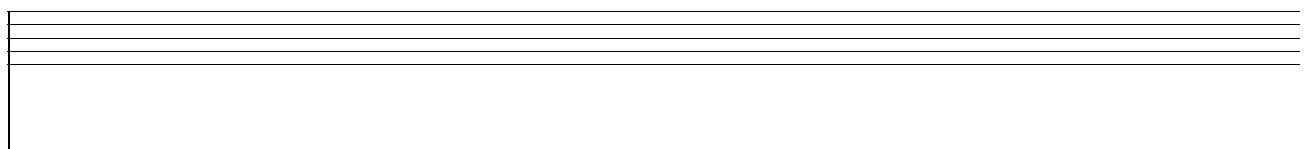
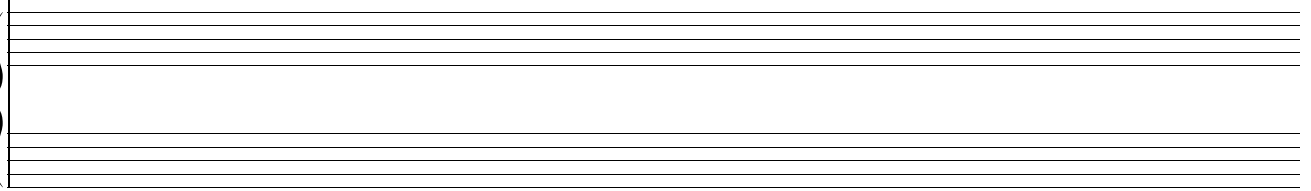
Hpschd.

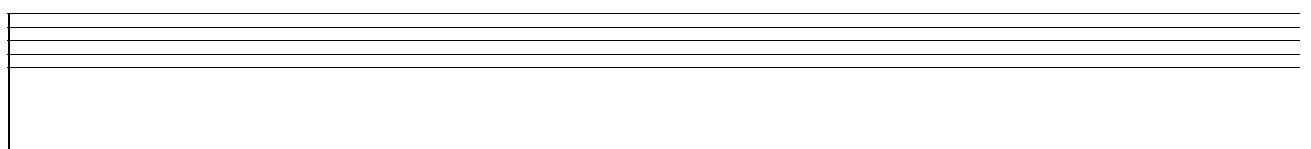
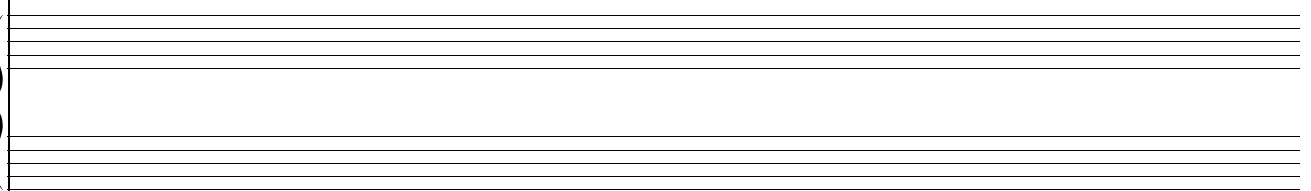
# Erminia III (Canto 19, 107)/Pg.4

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Sop.   
Hpschd. 

Sop.   
Hpschd. 

Sop.   
Hpschd. 

Sop.   
Hpschd. 

# Erminia IV (Canto 19, 109)

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halfnote = 60 (in two)

1 2 3 4 5

Soprano Voice

Harpischord

use figured bass, including 8

6 7 8 9 10 11 12 13

Sop.

Hpschd.

14 15 16 17 18 19

Sop.

"Rac - co - gli tu l'a - ni - ma

Hpschd.

6/4

20 21 22 23 24 25 26 27

Sop.

mi - a se - gua - ce

Hpschd.

# Erminia IV (Canto 19, 109)/Pg.2

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Sop. 28 29 30 31 32 33

dri - za - la tu do - ve la tu - a se'n se'n gi - o,"

Hpschd.

Sop. 34 35 36 37 38 39

Co - si par - la ge - men - do, e si dis - fa - ce

Hpschd.

6/4

Sop. 40 41 42 43 44

qua - si per glio' cchi, e par con - ver - sa in ri -

Hpschd.

6/3 6/4 6/3 6/3

Sop. 45 46 47 48 49 50

o. Ri - ven - ne que - gli

Hpschd.



# Erminia IV (Canto 19, 109)/Pg.3

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Sop. 51 a quell' 52 53 u - mor vi - va 54 55

Hpschd.

Sop. 56 ce vi 57 - va - ce 58 59 e le lan - gui - de 60 61 la - bra al - 62

Hpschd.

Sop. 63 quan - to a - pri 64 - o: 65 a - pri 66 le 67 la 68 - bra 69

Hpschd.

Sop. 70 e con le 71 lu - ci chi'uce 72 un su - o 73 so - spir 74 con que 'di

Hpschd.

# Erminia IV (Canto 19, 109)/Pg.4

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Sop. 75 76 77 78 79  
le - i con - fu - se.

Hpschd. 6/4 6/3 6/3

Sop. 80 81 82 83 84 85

Hpschd. 6/4 6/3 6/3

Sop. 86 87 88 89 90 91 92

Hpschd.

Sop. 93 94 95 96 97 98

Hpschd. 6/4 6/3

# Erminia V (Canto 19, 110)

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**Soprano Voice**

1 2 3  
Sen - te la don - na il ca -

**Harpischord**

*use figured bass (8/5/3) here to end when indicated by note*

**Sop.**

3 4 5  
va - li - er che ge - me, e for -

**Hpschd.**

**Sop.**

6 7  
za e per che si con - for - ti al - quan - to:

**Hpschd.**

**Sop.**

8  
"A - pri gli oc - chi Tan - cre - di Tan -

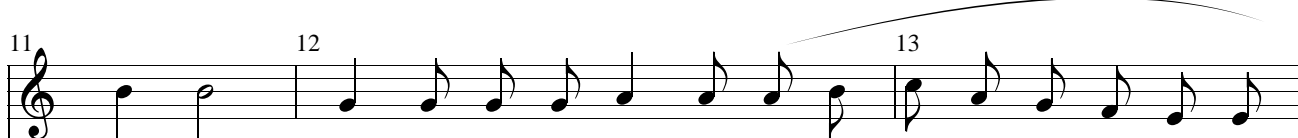
**Hpschd.**

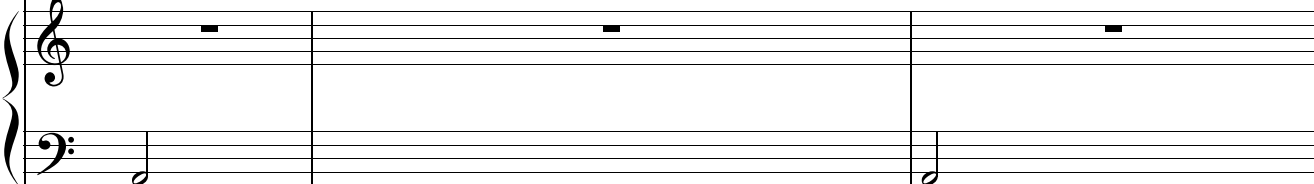
# Erminia V (Canto 19, 110)/Pg.2

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Sop.   
cre - di a que-ste e-stre - me es-se-que"


Hpschd. 

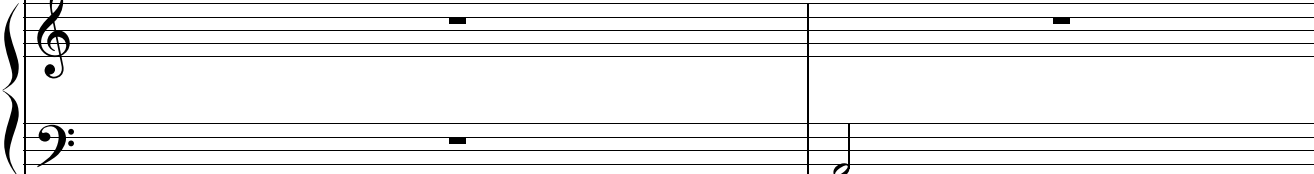
Sop.   
gri - da, "ch'io ti fo co'l pian - to pian -

Hpschd. 

Sop.   
to; ri -

Hpschd. 

Sop.   
guar-da me che vuo ve-nir - ne in - sie - me la lun -

Hpschd. 

# Erminia V (Canto 19, 110)/Pg.3

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Sop. 18

ga stra - da e vuo' mo - rir - ti

Hpschd.

Detailed description: This system shows the first two measures of the piece. The Soprano part begins with a melodic line starting on a half note G4, followed by eighth notes. A slur covers measures 18 and 19. The Harpsichord part has a whole rest in measure 18 and a single eighth note G4 in measure 19.

Sop. 19 20 21

mo - rir - ti a can - to. Ri - guar -

Hpschd.

Detailed description: This system covers measures 19, 20, and 21. The Soprano part continues with eighth notes in measure 19, a half note in measure 20, and eighth notes in measure 21. A slur covers measures 20 and 21. The Harpsichord part has whole rests in measures 19 and 20, and a single eighth note G4 in measure 21.

Sop. 22

da me,

Hpschd.

Detailed description: This system shows measure 22. The Soprano part features a triplet of eighth notes (G4, A4, B4) followed by a half note G4. A slur covers the entire measure. The Harpsichord part has a whole rest.

Sop. 23 24

non te'n fug - gir si pres - to:

Hpschd.

Detailed description: This system covers measures 23 and 24. The Soprano part has a half note G4 in measure 23 and a half note G4 in measure 24. A slur covers measure 24. The Harpsichord part has whole rests in both measures.

# Erminia V (Canto 19, 110)/Pg.4

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25

Sop.

l'ul - ti -

Hpschd.

26

Sop.

mo don ch'io ti di - man -

Hpschd.

27

Sop.

do

Hpschd.

28

Sop.

e que - sto."

Hpschd.